

“Places all”



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# CANADIAN SQUARE DANCE ASSOCIATION

513 - 34th Avenue West

Calgary

Alberta

—  
\$0101

## PATRONS

DR. LLOYD SHAW

Authority on Square Dancing in America

His Worship, DON MACKAY

Mayor, City of Calgary

## EXECUTIVE

1950

President	COLLIER MABERLEY
1st Vice-President	ED. GOODER
2nd Vice-President	WILMA HANSEN
Secretary	JACK FORD
Treasurer	BOB BLACK

## DIRECTORS

1950

Merv. Cozart	Red McKechnie
Dave Duchak	Ed. O'Connor
Roberta Kidder	Howard Rabidou
Don Martin	Clare Smith

## A LETTER FROM DR. LLOYD SHAW

To "Sets in Order"

"... It has been as exciting as the year of the Gold Rush. It has been truly another 'Forty-Nine'. But unlike any other gold rush the world has ever seen, the people have found the gold in their own backyards. They have found the precious stuff in their own individual communities. They have found the pure gold of friendship and joy and recreation that really recreates. And they've found it right at home."

"It has been a marvelous year of growth and joy in the Square Dance World."

"But let us remember that it was the year after '49 when they really settled down and developed their fabulous finds . . . They staked out their claims in '49 but they started to build an Empire in '50."

"Selfish individuals, big business . . . blinkers of possible profits, may cut in and try to take us over, but if we keep simple and sane, if we keep laughing joyously and keep our game clean, nobody can touch us, nobody can beat us."

TONY CAMPBELL'S

513 - 34th Ave. W.

**CODE OF ETHICS**  
**— OF —**  
**CANADIAN SQUARE DANCE ASSOCIATION**

The Organization aims to preserve for its members and for all future generations the right of mankind to seek rest from the burden of their daily cares through indulgence in old fashioned square dances and to that end we do pledge ourselves to abide by the principles of our code.

1. We shall do everything in our power to perpetuate the organization throughout Canada.
2. We shall deport ourselves and conduct the Organization functions in such a manner as to reflect credit upon the Organization and its members.
3. We shall conform in all respects to the Constitution of the Organization and the rules from time to time set up by its Board of Directors.
4. We shall accept for membership only congenial groups whose membership are of good character and who love square dancing.
5. We shall exhibit a spirit of good fellowship toward all members.
6. We shall refrain from forcing our Square Dancing on unsympathetic people.
7. We shall not permit the introduction of political, religious or other similar controversial issues into the affairs of the Organization.
8. We shall by our stimulus to good Square Dancing endeavor to spread the enthusiasm for Square Dancing.
9. We shall render all possible altruistic service through the medium of Square Dancing.

## THE AIMS

The C.S.D.A. was formed to help Community Clubs, Home and School Associations, Service Clubs and Teen-Age Clubs to develop and use Square Dancing as a means of fostering community spirit on a national basis.

It will do that if it is handled carefully. At all times the communities must have in mind three types of dancers, Beginners, Intermediate, and Advanced.

The Square Dance Committee should handle the Beginners with care, tact and finesse. In all teaching please start with married people over twenty-five first. The young aggressive people will learn it on their own, but if they don't they're so definitely girl-or-boy-conscious that they cannot react properly to the enthusiasm of the dance.

Then again, mix up the husband and wife when teaching. No man can teach his wife how to drive a car easily, and no wife will learn readily from a husband, and vice versa.

There is fun in learning. Stress that. The person who says "I can't learn" is an obstructionist. The aim of the modern caller is to teach and instruct and not to bother with those who say "I can't" and so obstruct. Leave them at home.

Start out slowly and teach the terms, get some good records and a public address system and away you go. If you have no caller get a simple set of records to make a start. When you have developed some good callers, and have learned the first ten dances in this little book you are then an experienced Beginner; when you have mastered the whole twenty you are an Intermediate; when you can dance to any skilled caller you are Advanced.

But remember if you want to build up a community you must combine your square dancing with community activity and from the enthusiasm for square dancing you will have willing workers for other activities in the community.

## FORM A CALLER'S CLUB

### A Limited Number of Callers:

This Club would be operated solely for the benefit of the callers, not the dancers. Observation of the manner in which other clubs operate leads us to believe that to have unskilled and untrained callers creates a deterring condition retarding club growth and making good dancing impossible. Callers can be relegated to three classes:

1. Those who know a few dances well but always call the same one even if the caller just preceding them has called the same thing.

2. Those who know dozens of Do-Si-Do rhymes and lots of clever patter, pick up new ones all the time and believe that a caller's job is to create comedy entertainment for the benefit of the dancers' ears instead of instructions directed to their feet. They think more of patter than pattern. This type of caller also seldom knows when to stop and as a result the dancers end up exhausted; **BUT THE CALLER HAD A GOOD TIME.**

3. The caller who calls not for his pleasure but for the benefit of the dancers. This caller works at it. He has purchased several Square Dance books and subscribes to two or three Square Dance periodicals. He can call forty to fifty different formations on very little notice and knows a half dozen different introductions, breaks and endings. His desire is to be an assistant to the dancers. He has practiced, practiced and practiced. He knows that first he must speak clearly because if he is not clear and distinct the dancers cannot follow. He has an inborn sense of rhythm.

He knows that he must exercise good judgment in selecting his calls to fit the dancers' abilities. He must take control of the floor and direct the dancers through the pattern he has selected, and if his enthusiasm mounts he tries to transmit it to the dancers rather than call attention to himself.

A good caller's club tries to develop this latter type of caller. First the membership might limit the number of club callers to twelve. In this way each could call at least once each evening, making it worth while for the callers to devote their time to learning the calls. A callers' meeting should be held each week, at which the dances and calls are discussed, information exchanged, and the next week's program worked out. About once a month a wire recording is made at the dance, of the calls, and these are played back at the callers' meeting.

Limiting the number of callers not only allows those calling to build better programs, but tactfully prevents just anybody deciding to become a caller.

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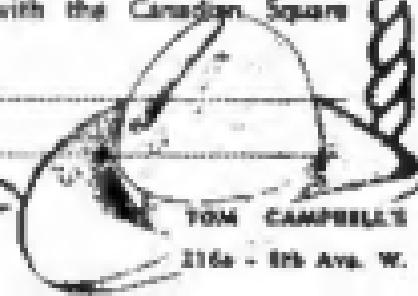
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513 - 34th Avenue West  
CALGARY ALBERTA

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Address \_\_\_\_\_  
An Application for affiliation with the Canadian Square Dance Association.

President of the Club \_\_\_\_\_

Secretary of the Club \_\_\_\_\_



## HOW IT STARTED

by Don Frost

.....

"We're going over to a neighbor's tonight to try a few Square Dances" said my usually almost completely normal little wife—Visions of horrible, writhing, wrestling matches witnessed in youth flashing before me—I hastened to inform little wife that I had absolutely no intention at my age of entering into any Areas where the survival of the fittest was problematical to say nothing of what could happen when that condition- word were spelled with an "A."

After we arrived at our neighbors—we met several Mr. and Mrs. who under the introduction formula of our Host and his Charming Wife turned out to be a couple of Ernies, Dora, Franks, Jim, Hughes, etc. and Hassels, Bettys, Marja, Mabels, Robertas, etc., and actually were all much more interesting and intelligent couples than I had realized in my passing neighborly salutes of the past. For one thing—I quickly realized that all the men—like myself—had gone willingly and from a pure joyous community instinct—and the girls (Bless 'em) were all wittier and prettier than I had realized.

## THE AIMS OF C.S.D.A.

1. To encourage and stimulate Square Dancing in Community Clubs, Service Clubs, Home and School and other Community-minded organizations.
2. Send out bulletins on progress of clubs.
3. Keep all club members up-to-date on advances made in square dancing.
4. To build a strong national organization to advance square dancing in Canada.
5. To start a monthly Canadian magazine on Square Dancing called "PLACES ALL."

As I look back now I'm so very thankful I could break down my Wife's reserve and coax her to go that night—for right here and now I go on record as saying—Never has there been a Social Activity which will bring a Community together in such wholesome and uninhibited pleasure, as—Properly Directed—"Square Dancing."

There! I've said that word out loud—and I speak not only with the voice of our own local Community, but of joyful participants of this happy pastime numbering already over 6,000 in districts throughout our whole City—when I introduce to you—not Mr. and Mrs.—but Collier and Marj Maberley and say—"To you Collier and Marj we owe a debt of gratitude—not the stereotyped 'we can never repay' but rather—A debt of gratitude All intend to repay by furthering with every ounce of our energy this wonderful pastime you have represented in such a selfless and untiring manner." When I say re-presented I choose the word carefully, for it is in this re-presentation of this age-old pastime that the success of the present movement lies. Square Dancing has and will always be beautiful and lively—but—as in my youth—local garbled versions of teams and completely incompetent callers and M.C.'s, have resulted in omission and eventual loss of the real joy of the dance.

Hence lies the true success of the revival, and we who are wholeheartedly going along with the movement know where the credit lies, and that is with the present President of our C.S.D.A.—Collier Maberley.

How different and more enjoyable for instance to dance let us say "The Texas Star" with Jim and Roberta, Don and Betty, Hugh and Ivy instead of Mr. and Mrs. X-Y and Z. How much more enjoyable also is to find that an "Allemande," an "Elbow Swing" or a "Doeey-doe" is similarly interpreted by all of us and we can really come out "Square."

Don't get me wrong mind you! There's uninhibited joy in the grand old tanglets in learning new dances—but it is also lovely to know when you have mastered a-fifth, that you'll be at home in a square whether it be in Medicine Hat or Midnapore, Portage La Prairie or Podunk.

## GLOSSARY

This glossary gives the definitions of certain terms in square dancing which will be a big help to beginners. Each term is numbered and the number is placed behind the term described. Use the glossary continually.

1. **Allemande left**—the gentleman takes the left hand of the lady on his left with his left hand and walks once around her as she walks around him.
2. **Arch**—a couple joins inside hands and raises them high to permit others to pass under.
3. **Balance**—each partner steps back from the other, four steps, bows, and then steps forward four steps together again.
4. **Balance-swing**—after balancing the couple takes regular position, and swing.
5. **Birdie in a cage**—a girl, alone in a ring of dancers who hold each other's hands, swinging counter-clockwise.
6. **Break**—to let go hands.
7. **Circle four**—two couples face each other, join hands and circle to the left.
8. **Come straight**—When you meet your partner, in a grand right and left.
9. **Corner lady**—the lady standing to the gentleman's left in the square.
10. **Corner man**—the gentleman on the lady's right.
11. **Cut away**—used with a number such as six, four or two. To cut away six is to pass through opposite couple, separate from your partner, and each circle around his or her half of the remaining six.
12. **Down the ring**—a couple crosses square to opposite couple and passes through and across to place.

13. **Deey-dee**—executed while two couples (with each lady on the right of her gentleman) hold hands in a circle of four. Each gentleman passes his lady's left hand from his right hand to his left, and she passes between the opposite couple in making this change. He now passes her behind him around his left side, lets go her hands, and still facing the opposite gentleman reaches with his right hand for the opposite lady who is now coming around from behind the opposite gentleman. He turns her around behind him on his right side and reaches with his left hand for his own partner who has gone around the opposite gentleman and is now coming from behind him. He puts his right hand around her waist and turns her to position.

14. **Dee-a-dee**—to pass right shoulder to right shoulder

15. **Double elbow**—right and left grand, hooking elbows and turning instead of merely taking hands and passing. As the gentleman meets each lady he hooks right elbows with her and turns for four counts, then reverses and hooks left elbows with her and turns for four counts.

16. **Eight hands round**—eight persons join hands in a circle.

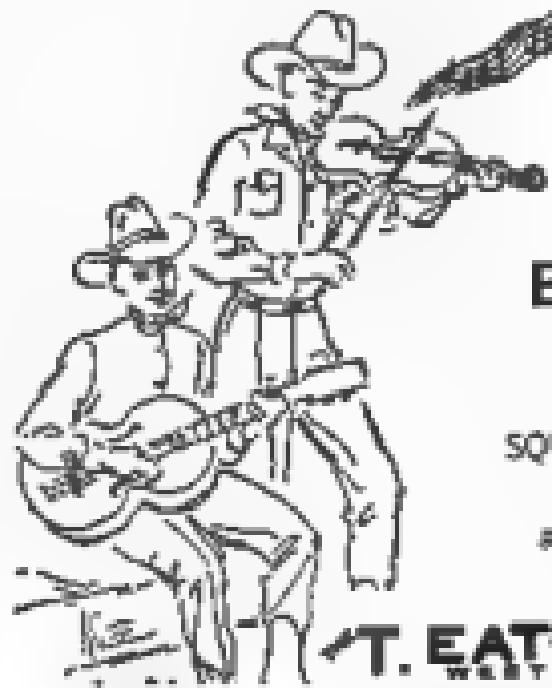
17. **Elbow swing**—right and left grand, hooking elbows with ladies turning once full around.

18. **First couple**—the couple with back to music

19. **Forward and back**—advance four counts and return four counts.

20. **Four hands half around**—a circle of four makes a half turn

21. **Four hands around**—circle four to the left.
22. **Fourth couple**—the couple to the left of the first couple.
23. **Grand right and left**—each couple joins right hands and passes each other. The ladies advance clockwise and the gentlemen counter-clockwise. This brings him to his own lady, with whom he promenades.
24. **Grand circle**—all couples join hands in one large circle, facing center.
25. **Home**—the original position of each couple in a square.
26. **Honors all**—all gentlemen bow to their partners.
27. **Inside ring**—promenade inside the other three couples.
28. **Second couple**—couple to right of first couple.
29. **Swing**—stand face to face with your partner, the gent holds lady's right hand in his left hand, her left hand on his right shoulder, his right arm partly encircles her waist. They stand off center so their right hips touch each other. Then circle around each other in place, clockwise, making two complete circles around each other. Also two-hand swing, and one-hand turn.
30. **Third couple**—the couple opposite the first couple.
31. **Trot 'em home**—promenade back to original positions.
32. **Promenade**—Gent meets partner, and puts her on his right, side by side proceed to home position.



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# TWENTY SIMPLE DANCES

## 1. STAR BY THE RIGHT

(Use Glossary for Number References.)

- 1 Honors right (26) and honors left;  
All join hands and circle to the left;  
Break (6) and swing (29) and promenade (32) back.
- 2 First (18) couple out  
To the couple on the right (28)  
Form a star with the right hand cross  
Back with the left and don't get lost.  
Right hand back to the lady left,  
Break (6) with the left and pull her through,  
Shuttle along with the old choo-choo,  
Now you're doing the dooey-doo, (13)  
A little bit of heel and a little bit of toe,  
One more change and on you go.
- 3 Now swing the left hand lady (11)  
With your left hand  
Right hand to partner  
And right and (23) left grand,  
Promenade (32) right when you come straight. (6)  
(Repeat 2, and 3 for second, third and fourth couples!)

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## 2. TWO GENTS SWING WITH THE ELBOW SWING

1. All jump up and never come down,  
Swing (29) your honey around and around,  
'Til the hollow of your foot  
Makes a hole in the ground,  
And promenade, (32). boys, promenade!
2. First (18) couple out to the couple on the right  
Two gents swing (29) with the elbow swing,  
Now opposite partners elbow swing, (17)  
And now two gents with the same old thing  
And now your partners elbow swing, (17)  
Now circle (21) four, oh circle 171 four  
And docey-doe (12) with the gent you know  
The ladies go *so* and the gents go *do*.  
And on to the next.  
Balance home. (25)
3. Now swing (29) your opposite across the hall,  
Now the lady on your right,  
Now your opposite across the hall,  
And now your own,  
And promenade (32) all!  
(Repeat 2. and 3. for second,  
Third and fourth couples)



### 3. DIVE FOR THE OYSTER.

- 1 Salute partners, (26) salute corners,  
join hands and circle 'round, (76)  
Swing 'em (29) hard and trot 'em home. (31)
2. First couple (18) out to the couple on the right  
And dive for the oyster,  
Dive for the clam,  
Dive for the sardine,  
And take a full can.  
Four hands up and here we go,  
'Round and around and a docey-doe. (19)  
And on to the next
- 3 And everybody swing. (29)  
Now diamonds (11) left with your left hand,  
Right hand partner and right and left (29) grand,  
Promenade (32) right when you come straight (8)  
(Repeat 2 for second, third and fourth couples)

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#### 4. RIGHT AND LEFT

- 1 Everybody swing (29) his prettiest gal.  
Left allemande (1) and right hand (23) grand,  
And promenade, (32) oh, promenade.
- 2 First (18) and third (30) couples lead to the right,  
With a right and left through  
And a right and left back.  
Two ladies change  
And change right back.  
Ladies star by the right in the center of the set,  
Two gents turn in a little side set.  
Now grab your own—you're not through yet  
And circle (7) four with the couple you met.  
Dooey-doe (18) with the gent you know.  
The ladies go si and the gents go do.  
Balance items (25) and everybody swing (29).
- 3 Left allemande (1) and a right hand (23) grand.  
Plant your taters in a sandy land,  
And promenade (32) back to the same old stand, (25)  
(Repeat 2 for second and fourth couples)



## 5. TAKE HER RIGHT ALONG

- 1 Everybody swing 1291 his prettiest gal,  
And promenade, 1321 boys, promenade.
- 2 First 1181 couple out to the couple on the right  
Change and swing 1291  
And take her right along.

REPEAT

- 3 Allemande 111 left, oh a left a hand swing,  
Grand right 231 and left around the ring,  
Hand over hand with the dear little thing,  
Promenade, 1321 boys, promenade

(Repeat 2 for second, third and fourth couple.)

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## 6. FORWARD UP SIX

- 1 All eight balance. (3) A eight swing. (29)  
A left allemande. (11)  
A right hand grand. (23)  
Meet your partner  
And promenade. (32)
- 2 First (18) couple out to the couple (30) on the right  
And circle (7) four.  
Leave that gal, go on to the next  
And circle three.  
Take that gal, go on to the next  
And circle (7) four  
Leave that gal, Go home alone  
Forward six and fall back six  
Forward two and fall back two  
Forward six and pass right through,  
Forward two and pass right through.  
REPEAT  
Now swing (29). On the corner,  
Like swingin' on the gate.  
Now your own if you're not too late.
- 3 Now allemande (11) ho, Right hands up  
And here we (23) go! And promenade. (32)  
(Repeat 2 for second, third and fourth couples.)



TONI CAMPBELL'S

11th - 12th Ann. W.

## 7. GRAPEVINE TWIST

1. Swing (29) your partners don't be late.  
Now swing (29) on the corner like swingin' on the gate.  
Now your own and promenade (32) eight.
2. First (18) couple, just you two,  
Step right out and spin 'em (29) a few.  
Now gather in four to the middle of the floor,  
And dance again as you did before.  
Now pick up the, and don't get mixed,  
And dance around 'till you all get fixed.  
Then simmer down eight, and don't be late.  
Form the grapevine twist: Be the one on the gate.  
Here you twist and there you whirl  
Right around that pretty girl.  
Here you duck and there you dive.  
Pop up boys, and act alive.  
Twist 'em right and twist 'em wrong.  
Straighten 'em out and trot (31) right along.  
Balance home. (25)
3. Promenade (32) in single file,  
And just let me remind you,  
To turn right back on the same old track.  
Attirr swing (29) that girl behind you.  
(Repeat 2 for second, third and fourth couples)

## B. BIRDIE IN A CAGE AND ALLEMANDE SIX

1. One foot up and the other foot down,  
Crib your honey in your arms,  
And turn her 1291 around,  
And allemande 111 left as you come down.  
Now promenade 1321 your honey around.
2. First 1181 couple out to the couple on the right,  
With a birdie in the cage and circle three.  
Birdie hop out and crow hop in,  
All join paddles and go around again.  
The crow hop out and circle 171 four,  
Now dosey-doe 131 with the gent you know,  
The lady go C and the gent go doe.  
On to the next  
With a two, four and six hands round.  
Then birdie in a cage with five hands round.  
The birdie hop out and the crow hop in  
All join paddles and go around again.  
Crow hop out with a left allemande. 111  
Right hand to partner and right and left 1281 grand,  
Meet your partner and promenade. 1321  
Couples swing in and reverse promenade.  
Now two, four, six and eight hands round.  
Then birdie in a cage and seven hands round.  
Birdie hop out and the crow hop in.  
All join paddles and go around again.

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Crow hop out with a left allemande (1)  
Right hand to partner and right and (23), left grand.  
Meet your honey and promenade. (32)  
Balance home (25)

3 Allemande (1) left,  
And right and left (23) grand.  
Hurry up boys, and don't be slow.  
Meet your partner with a double elbow (15)  
Meet your own and promenade (32)  
(Repeat 2 for second, third and fourth couples)

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## 9. FOUR LEAF CLOVER

- 1 Salute your company (25) and the lady on the left,  
All join paddles and circle (16) to the left  
Break (6) and swing (29) and promenade (32) back
- 2 First (18) couple out to the couple on the right (28)  
And circle (7) four, oh, circle (7) four  
Now swing your opposite with your right,  
Now your partner with your left,  
Now four promenade (32) with shoulders over  
Now circle (7) four in the middle of the floor  
Now a two and a four and a six hands round,  
A left allemande (11) and a right hand (23) grand.  
And six promenade (32) and gents shoulder over  
Six promenade (32) like a three-leaf clover  
Now circle six in the middle of the sticks,  
Now two, four, six, eight hands round,  
A left allemande (11) and a right hand (23) grand.  
Promenade (32) right with shoulders over,  
Promenade close like a four-leaf clover  
Balance home (25)
- 3 Swing (29) on the corner like swingin' (29) on a gate.  
Now your own if it ain't too late.  
Now allemande (11) left with your left hand,  
Right hand to partner and right (23) and left grand.  
(Repeat 2 for second, third and fourth couples)

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OR  
COLD  
AND SO  
TASTY



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## 10. INDIAN CIRCLE

1. War-whoop to center and war-whoop back,  
Swing (29) your little squaw 'till all her ribs crack,  
And promenade (32) with your feathers down your  
back.
2. First (18) couple out to the couple on the right, (28)  
Circle four (7) in an Indian way.  
Hold your holds and re-sashay.  
Then promenade in Indian style.  
And just let me remind you  
To turn right back on the same old track.  
And swing (29) that squaw behind you.  
Repeat above four lines.  
Now circle four (7) in the middle of the floor  
Now two, four, and six hands play.  
Hold your holds and re-sashay.  
Then promenade (32) in Indian style  
And just let me remind you  
To turn right back on the same old track.  
And swing (29) that squaw behind you.  
Repeat above four lines three times.

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Now a two, four, six, and eight hand play,  
Hold your holds and re-sashay.  
Promenade (32) in Indian style  
And just let me remind you  
To turn right back on the same old track  
And swing (29) that girl behind you.  
Repeat above four lines four times.

3. All eight balance (31) and all eight swing. (29)  
A left allemande (11)  
And a right hand (23) grand,  
Meet your partner  
And promenade (32) eight  
"Til you come straight. (8)

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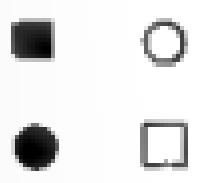
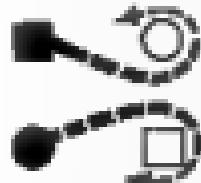
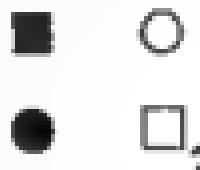
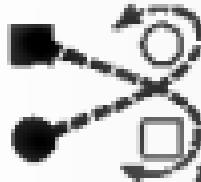


TOM CAMPBELL

216a - 8th Ave. N.

## LADY 'ROUND THE LADY

One man dinner



## SPANISH CAVALIER

(Called to the ladies)

(Turn Spanish Cavalier)

Honours to the right

And honours to the left

And all your hands and circle to the left.

Then you break the ring

And you swing and you swing,

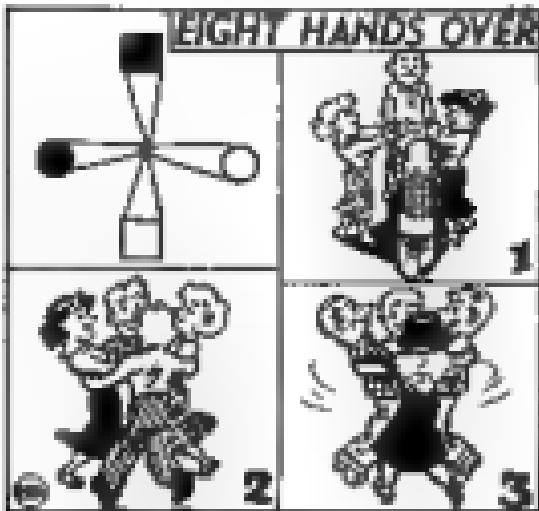
And promenade your Spanish Cavalier.

- 1 The two head ladies out  
To the gentleman on the right  
And you swing and you swing with your hero,  
And after you have swung  
You go back where you began  
And swing with your Spanish Cavalier.

## DIVE FOR THE OYSTER



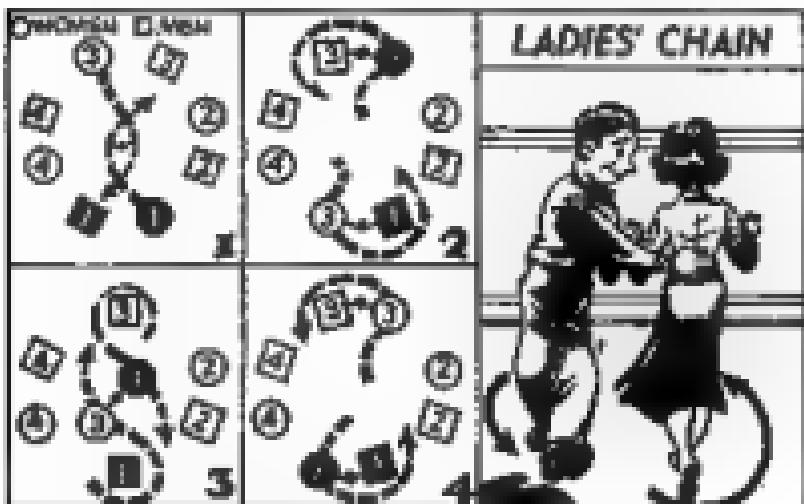
## EIGHT HANDS OVER



- 2 The same two ladies out  
To the gentleman cross the way,  
Etc. as above 1
- 3 (Then the gentlemen on the left as above)

(Then)

- 4 A grand left, with your left hand,  
Right hand to partner and right and left grand  
When you meet your partner  
You promenade him home  
You promenade your Spanish Cavalier.  
Now Repeat 1, 2 and 3 with the next two ladies.  
Finish with 4



## 11. DIVIDE THE KING AND CORNERS BOW

1. Swing (129) your partner, swing (129) all eight.  
Now swing (129) on the corner like a ring on a gate.  
Now swing (129) your own and promenade (32) eight.
2. First (118) couple balance, (13) first (118) couple swing (129).  
Now down the center and divide (121) the ring.  
The lady goes right and the gent goes left.  
Now corners bow, and partners whirl,  
And all run away with the corner girl (19).  
Same old gent and a new little thing.  
Down the center and divide (121) the ring.  
The lady goes right and the gent goes wrong.  
Now corners bow, and partners whirl,  
And all run away with the corner girl (19).  
Same old gent and a brand new girl,  
Down the center and around the world.  
The lady goes fast and the gent goes slow.  
Now corners bow, and partners whirl,  
And all run away with the corner girl (19).  
Same old gent and a new little dame,  
Down the center and turn the same.  
The lady goes right and the gent goes left.  
Now corners bow, and partners whirl,  
And all run away with the corner girl (19).
3. Now you're home (125) and everybody swing (129).  
A left allemande (11), and a right hand (123) grand.  
And promenade (32).  
(Repeat 2, and 3 for second,  
third and fourth couples.)

## JOIN A SQUARED SET

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LINE



TOM CAMPBELL, Jr.

318a - 39th Ave. W.

## 12. FOUR GENTS LEAD OUT

1. All eight balance, (3) all eight swing. (29)  
A left allemande (11) and a right hand (23) grand.  
Meet your partner and promenade. (32)
2. Four gents lead out to the right of the ring.  
And when you get there just give 'em a swing. (29)  
And when you do that remember my call—  
It's allemande (11) left  
And promenade (32) all.

Repeat above five lines four times.

Four ladies lead out to the left of the ring  
And when you get there just give 'em a swing. (29)  
And when you do that remember my call—  
It's allemande (11) left  
And promenade (32) all.

Repeat above five lines four times.

3. Oats in the barn—wheat in the stack.  
When you meet your honey you turn right back.  
Down the river and around the bend  
When you meet your honey you turn around again.  
Now you're right and now you're wrong  
When you meet your honey you promenade (32) along.

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TOM CAMPBELL

216a - 8th Ave. W.

## 13. TEXAS STAR

- 1 Salute your company (26) and the lady on the left  
All join paddies and circle (16) to the left  
Break (6) and swing (29) and promenade (32) back.
- 2 Ladies to the center  
And back to the bar  
Gents to the center  
For a Texas Star  
With the right hand cross  
Back with the left and don't get lost  
Pass your little girl on the fly  
Grab the next as you go by  
Ladies swing in and the gents swing out  
Break 16 in the center and everybody swing (29)  
How swing (29) on the corner like swingin' on the gate  
How your own and promenade (32) eight
- 3 How you're home (25) and everybody swing (29)  
Allemande (1) left with your left hand  
Right hand to partner and right and (29) left grand  
Meet your partner and elbow swing (7)  
Meet your own and promenade. (32)  
(Repeat 2 three times)

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CALGARY, ALBERTA

TOM. CAMPBELL'S

2146 - 8th Ave. W.

## 14. SWING AT THE CENTRE AND SWING AT THE SIDES

1. All jump up and never come down,  
Swing (29) your honey around and around,  
'Til the hollow of your foot  
Makes a hole in the ground.  
And promenade, (32) oh, promenade!
2. First (18) and third (30) couples forward + 9 hand  
back,  
Forward again and the sides divide.  
Swing (29) at the center and swing (29) at the sides.  
Swing (29) at the center and swing (29) at the sides.  
Swing (29) at the center and swing (29) at the sides.  
Swing (29) at the center and swing (29) at the sides.
3. Now allemande (1) left with your left hand.  
Right hand to partner and right and left (23) grand.  
And promenade, (32) oh, promenade.  
(Repeat 2 for second, third and fourth couples)

## HAMMILL MOTORS

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## 15. THE OCEAN WAVE

1. Honors right (26) and honors left,  
All join hands and circle (116) to the left,  
Break (16) and swing (29) and promenade (32) back.
2. First (18) couple out to the couple on the right. (28)  
Wave the ocean, wave the sea,  
(Split couple and swing at center)  
Wave that pretty girl back to me.  
Wave the ocean, wave the shore,  
(Split couple and swing at center)  
Wave this time and a-wave no more.  
On to the next and the second follow-up.  
Wave the ocean, wave the sea,  
Wave that pretty girl back to me.  
Wave the ocean, wave the shore,  
Wave this time and a-wave no more.  
On to the next and the third follow-up.  
Wave the ocean, wave the sea,  
Wave that pretty girl back to me.  
Wave the ocean, wave the shore,  
Wave this time and a-wave no more.
3. Now allemande, (11) left with your left hand.  
Right to your partner and right and (23) left grand.  
(Right to your partner and promenade. (32)  
(Repeat 2 for second, third and fourth couples)

## 16. INSIDE ARCH

1. All eight balance, (31)  
All eight swing, (29)  
A left Allemande (11)  
And a right hand (23) grand.  
And promenade, (32) oh, promenade.
2. First (18) couple out to the couple on the right (28)  
With a four and (20) a half  
Inside arch (2) and the outside under  
Once again and do not blunder  
Try once more and go like thunder  
Once again but don't you wonder  
Now circle (7) four with the odd couple—oh,  
Around and around and a doo-doo, (13)  
Now on to the next with a four and (20) a half.  
Inside arch (2) and the outside under,  
Inside arch (2) and the outside under  
Inside arch (2) and the outside under
3. Swing (29) 'em all right,  
Allemande (11) left, go left and (23) right,  
Hand over hand around the ring,  
Hand over hand with the dear little thing,  
Meet your partner and promenade, (32)



## 17. ARCH AND UNDER FOR THE LENGTH OF THE HALL

- 1 All eight balance, (3)  
All eight swing, (29)  
A left allemande (1)  
And a right hand (23) grand  
And promenade, (32) oh, promenade.
- 2 Second (28) and fourth (22) couples go out to the right  
And four (2) hands full around.  
Heads all arch (2) and feet duck under  
OO, my boys, and go like thunder  
Keep on going 'till you reach the wall  
Then turn right back, and thorough 'em all.  
Now touch the wall at the other end  
And turn back through till you're home again.  
Duck and dive, duck and dive,  
Pop up boys and set alive,  
Duck and dive, duck and dive,  
Regular old time cattle drive.  
Duck and dive, duck and dive,  
Some' batch and some' wife  
Duck and dive, duck and dive,  
Coat a one spot worth a five.  
Duck and dive, duck and dive,  
Keep on ducking 'till you arrive.
- 3 Now you're home (25) and everybody swing (29)  
A left allemande (1) and a right hand grand (23)  
And promenade, (32)

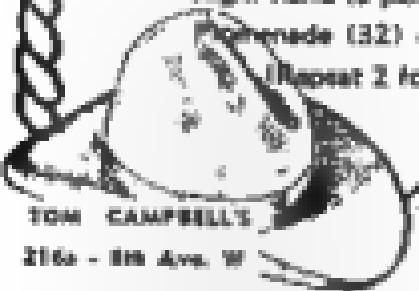
## 18. FORWARD AND BACK EIGHT

1. All eight balance, (31) all eight swing, (291) A left allemande (11) and a right and left (23) grand And promenade, (32) oh, promenade!
2. First (18) and third (30) couples forward (19) and back,  
Forward again and right and left through,  
Cross Turns  
Between side couples remain  
Forward eight and fall back eight,  
Pass right through, don't hesitate.  
Forward eight and fall back eight  
Pass right back and don't be late  
Some two couples forward and back,  
Forward again and circle (71) four  
Dooey-doo (19) with the gent you know  
The lady goes C and the gent goes doe.
3. Now allemande (11) left with your left hand  
Right to your partner and right and (23) left grand  
Promenade (32) eight when you come straight. (8)  
(Repeat 2 for second, third and fourth couples)



## 19. DOUBLE BOW KNOT

1. All jump up and never come down,  
Grab your honey in your arms and swing (29) her  
around,  
"Til the hollow of your foot makes a hole in the ground.  
And promenade, 1321 oh, promenade.
2. First (151) and third (30) ladies out to the right,  
Circle three and get it hot,  
And tie 'em all up in a double bow knot  
At the head and feet the side gals meet  
And circle three and keep 'em hot.  
Tie 'em all up in a double bow knot  
Now divide to either (112) side  
And circle three and keep 'em hot,  
Tie 'em all up in a double bow knot  
Now the head and the feet—  
With the side gals meet  
And circle three and keep 'em hot,  
Tie 'em all up in a double bow knot.  
Side gals trot home (25) and everybody swing. (29)
3. Now allemande 111 left with your left hand,  
Right hand to partner and right and (23) left grand.  
Promenade (32) eight when you come straight. (18)  
Repeat 2 for second, third and fourth couple!



TOM CAMPBELL'S

## 20. FOUR GENTS CROSS RIGHT HANDS

- 1 All eight balance, (31)  
All eight swing, (29)  
A left allemande (11)  
And a right hand (23) grand,  
And promenade, (32) oh, promenade.
- 2 Four gents cross right hands,  
Circle to your partners.  
Turn 'em with your left hands  
One time around.  
Double on the right wheel,  
Back to your partners.  
All run away  
With the corner girl, (19)  
(Repeat 2 three more times)
- 3 Now you're home (25) and swing (29) 'em all night.  
Allemande (11) left, go left and (23) right  
Hand over hand around the ring,  
Hand over hand with a dear little thing.  
Promenade, (32) oh, promenade!

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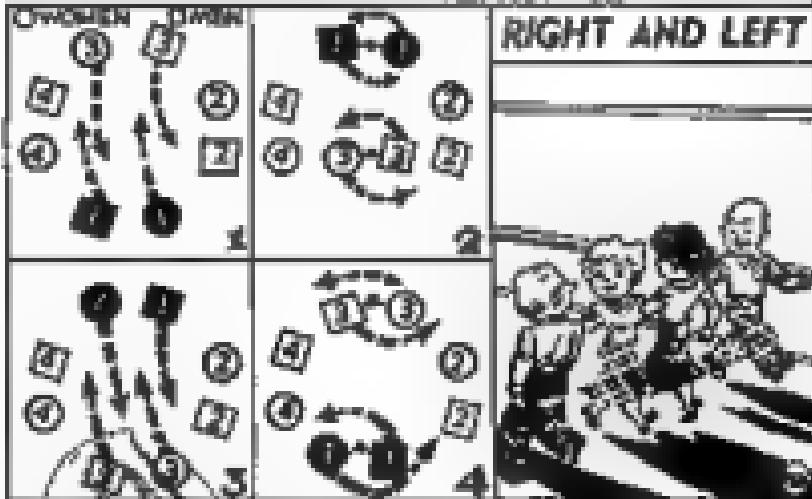
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TONY CAMPBELL'S

2168 - 10th Ave. W.

# Swing Your Partner - 1

By MARGOT MAYO  
Lasting Square Dance Authority  
Written for SDA Square

## BASIC FORMATION: THE SQUARE

③ 3rd couple

② 2nd couple

① 1st couple

4th couple

1st couple

ONCEMORE

SYMBOLS  
NEW  
ONCEMORE

OPEN CUPS  
CUP CUPS

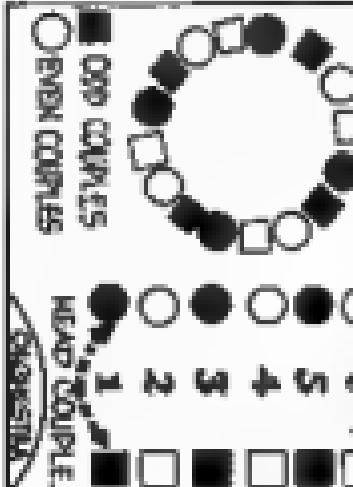
HEAD COUPLE  
HEAD COUPLE

## VARIATIONS

LOWWAY SET	FOOT CUP
1	2
3	4
5	6

FORM A  
RING

1 2 3 4 5 6



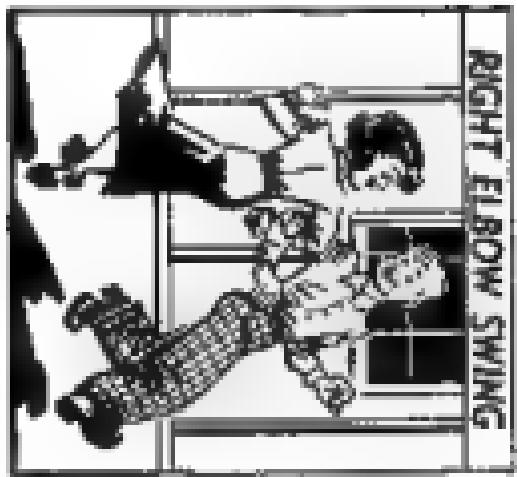
## SWING YOUR PARTNER



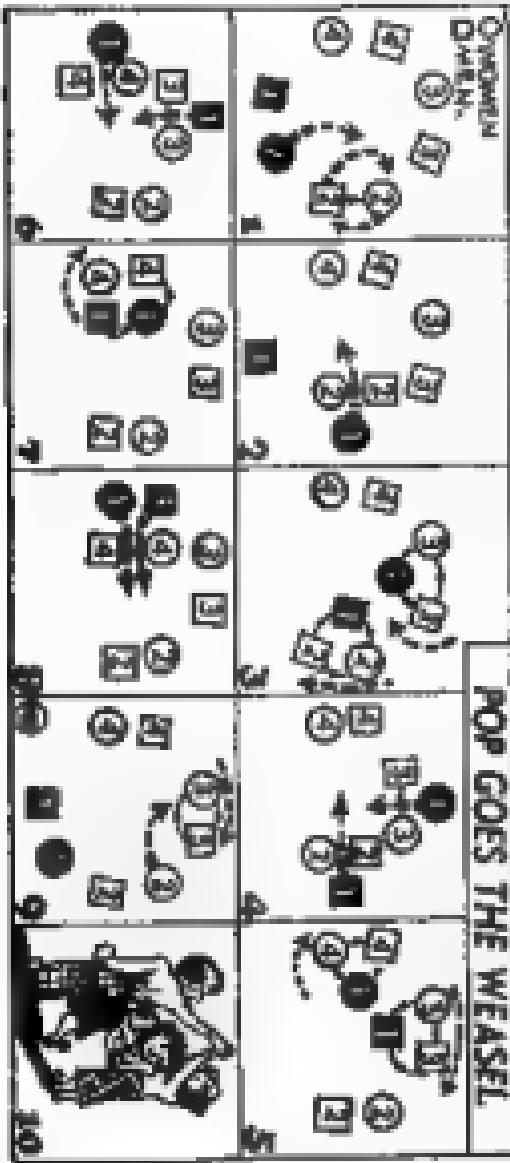
# Swing Your Partner '—9

By MARGOT MAYO  
Leading Square Dance Authority  
Printed for *Bill Monroe*

## RIGHT ELBOW SWING



## POP GOES THE WEASEL



# Swing Your Partner' - 12

By MARGOT MAYO  
Ladue Square Dance Authority  
Written for KET Broadcast

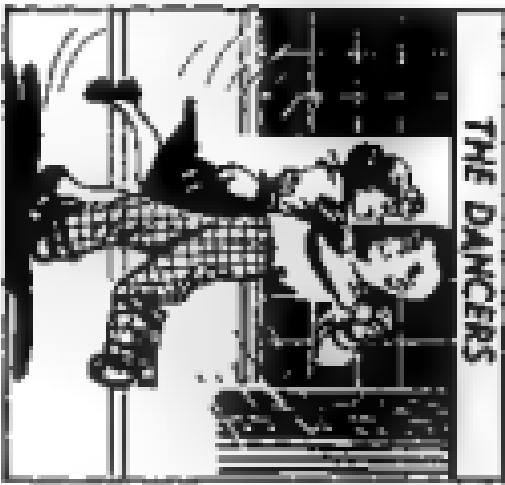
THE CALLER



THE MUSIC



THE DANCERS



# 'Swinging Your Partner' - 6

**By MARGOT MAYO**

Leading Square Dance Authority  
Written for NZSA Seminar

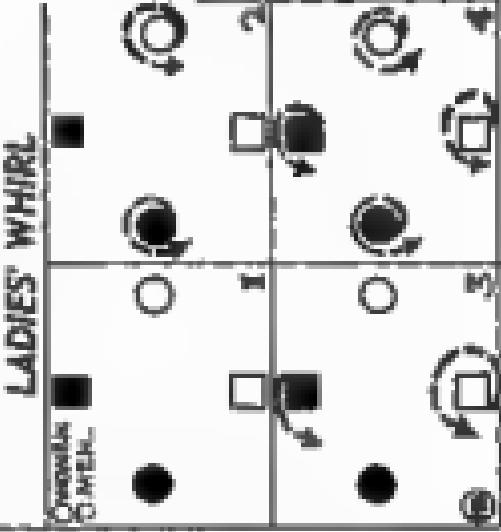
## STAR BY THE RIGHT



## BIRDIE IN THE CAGE



## LADIES' WHIRL



# 'Swing Your Partner' — 7

By MARGOT MAYO  
Leading Square Dance Authority  
Written for FEA Service



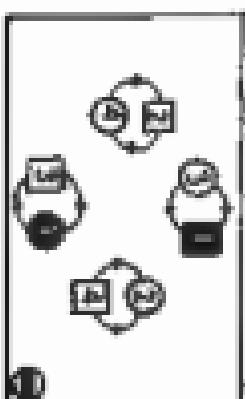
*SPLIT THE RING*



*CUT AWAY FOUR*



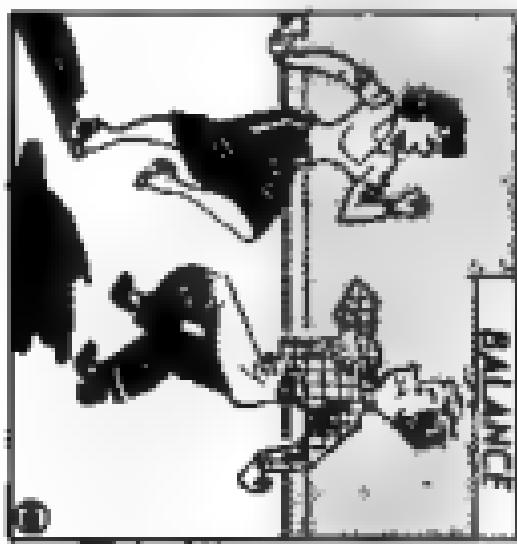
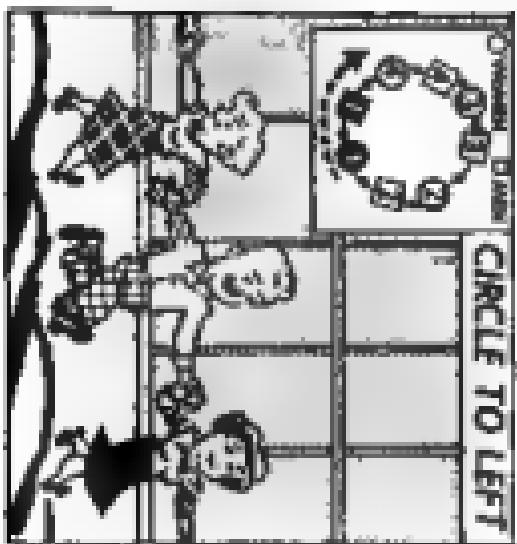
*CUT AWAY TWO*



*SWING THAT OPPOSITE*

# Swing Your Partner! - 2

By MARGOT MAYO  
Leading Square Dancer Authority  
Written for NEA Square



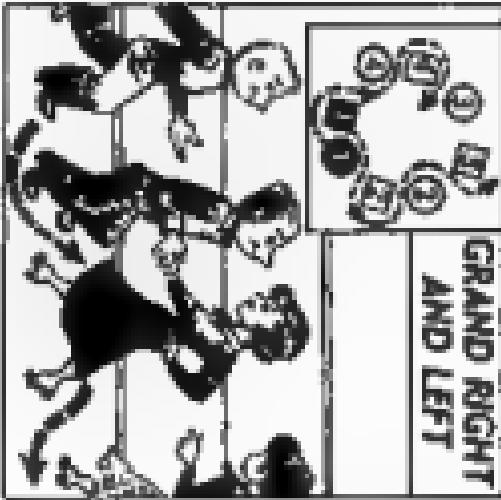
# Swing Your Partner - 3

By MASCOT MARY  
Leading Square Dancer Author  
Written for Mid-South

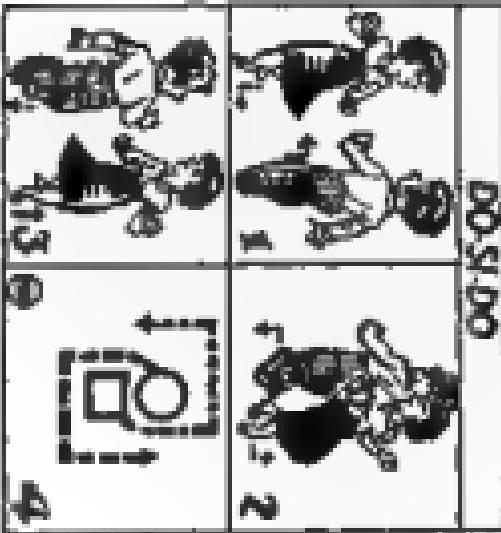
ALLEMANDE LEFT  
ON THE CORNER



GRAND RIGHT  
AND LEFT



DO-SI-DO



Notes



TOM CAMPBELL  
2160 - 8th Ave. W

# *Nature*

## *Notes*

## *Notes*

# *Notes*



